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# THE ART NEWS

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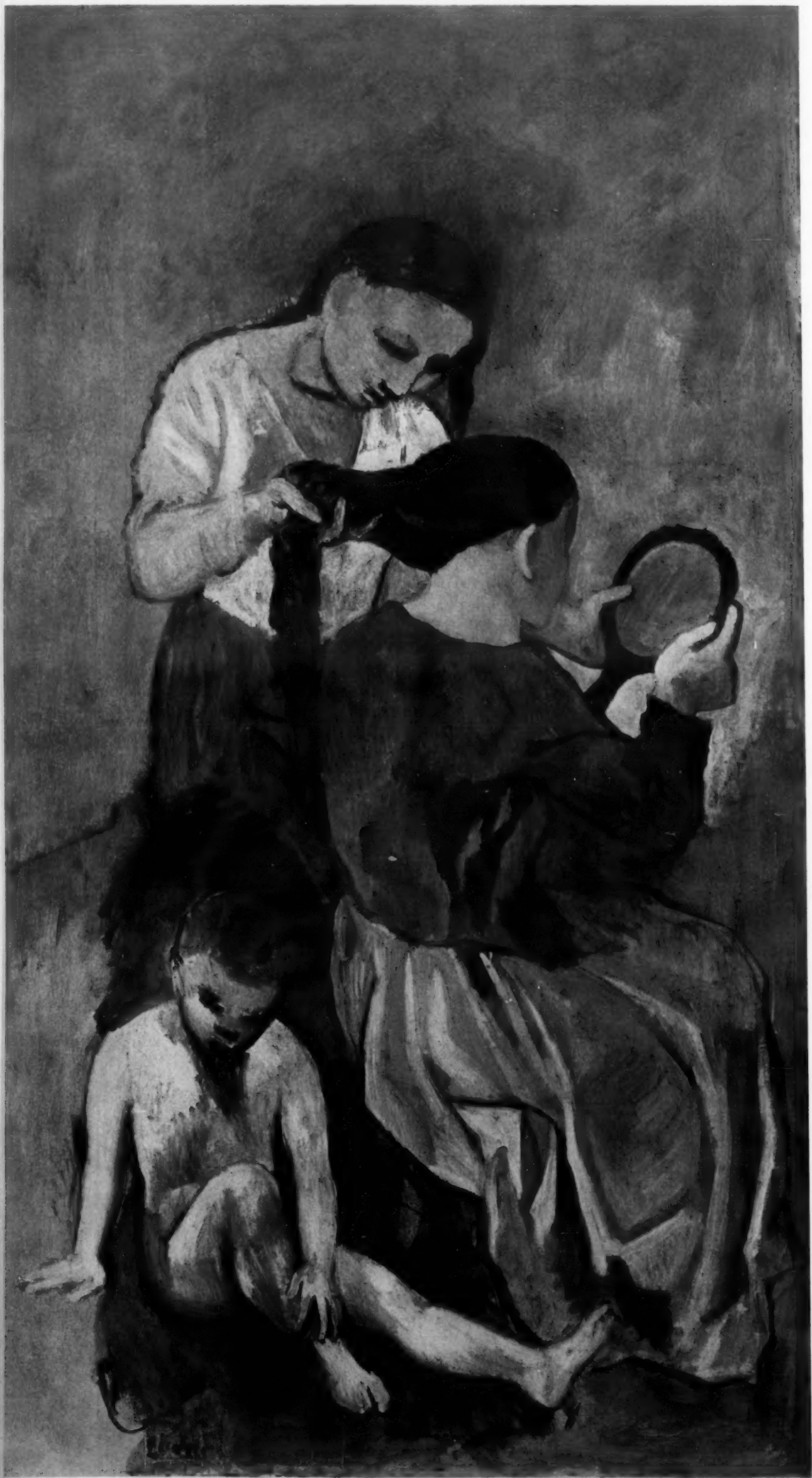
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*This masterpiece of the early maturity of Picasso, painted in 1905, a year before the artist began the experiments which were to lead to cubism, and measuring about six by four feet, is the most important of the group of six significant modern French paintings which have just been given to the Museum of Modern Art by an anonymous Trustee. Two other works by Picasso are comprised in this generous gift, the largest the Museum has received this year, which also includes one work each by Bonnard, Derain and Utrillo; all of them are now on exhibition in the Museum's showing of modern painting and sculpture which has just been opened.*



# THE ART NEWS

DECEMBER 25, 1937

## VIEW OF RENAISSANCE PRINTS

### *Italian Illustration in the Metropolitan's Show*

BY WILLIAM M. IVINS, JR.\*

ON December 22 an exhibition of Italian Renaissance Prints and Illustrated Books opened in the Metropolitan Museum's gallery of special exhibitions known as Gallery D 6. It will remain on view through Sunday, February 27. The materials for the exhibition have been provided in the greatest part from the Museum's own permanent collections, but important and valuable loans have been made to it by the New York Public Library and the Pierpont Morgan Library, to each of which the Museum extends its grateful thanks. It has been thought desirable to accompany the prints and books in the gallery by explanatory labels which will form a running commentary rather than to print a catalogue of the exhibition.

Within the limits of this article to mention the artists and books represented in the exhibition would result in the printing of a check list that few would read and that would be meaningless to any but a student who is more or less a specialist. It must therefore suffice to say that the gallery will contain not only many of the most famous masterpieces to be found among the prints and picture books of the Italian Renaissance but some that while of the greatest interest, have, because of their comparative rarity, attracted little general attention. Thus there are to be found in the gallery such things as typical specimens from the series of the *Prophets*, the *Sibyls*, the *Tarocchi*, the *Life of the Virgin* and of *Christ*, the *Triumphs of Petrarch*, and with them prints by Mantegna, Zoan Andrea, Nicoletto da Modena, Jacopo de' Barbari, Peregrino, the two Campagnolas, Marcantonio and his school, Parmigiano and his followers, the masters of the *chiaroscuro*, and, last but not least, Titian. Among the picture books—in addition to such famous things as the *Hypnerotomachia*, the *Meditations* printed at Rome in 1473 and at Venice in 1487 and 1490, the *Valturius* of 1472, and the *Verona*, *Naples*, and *Venetian Aesops*—there are a long series of Florentine tracts illustrated by the contemporaries of Botticelli and many of the illustrated books published at Venice in the first half of the sixteenth century, including a notable group of those containing woodcut portraits. The New York Public Library has kindly



WOODCUT FROM "CONFESSIONE" OF ST. BERNARDINO, CA. 1500;  
"ST. JEROME," ENGRAVING BY BENEDETTO MONTAGNA, CA. 1505  
EXHIBITED AT THE METROPOLITAN MUSEUM OF ART



lent the Bolognese *Ptolemy* of 1477, which contains the earliest set of engraved maps and the Pierpont Morgan Library has lent, among other things, the earliest illustrated printed book on botany and a volume containing a woodcut portrait by Titian.

The charm and beauty of the early Italian Renaissance prints and picture books have not only caused them to be well known through reproduction and facsimile but have also inspired so much writing from the aesthetic point of view that any attempt to say something new about their artistic interest and importance is now out of the question. They have, however, another aspect, of equal or even greater importance, to which little attention has ever been given. A short attempt to indicate this is therefore made in the following paragraphs.

The use of prints and illustrated books by the Italians of the Renaissance was an event unique in the history of European culture.

The city dwellers of northern Italy, tumultuous, prosperous, bourgeois, trading to the ends of the earth, seem rarely to have known the parochial narrowness of the towns above the Alps. They drew to themselves all the talents and busied them in active competition of ideas. Italy also differed from the North in that the tonsure was no prerequisite to its chancelleries, its universities, or its learning. The most amazing of all classical traditions, that gentlemen both might and should be educated, had never died in Italy, and neither had the trade in books and works of art. Since the days of ancient Greece free inquiry and difference of opinion have flourished only in societies of citizens, and because of this the intellectual endeavor of the city man has shown an adventurous, creative quality that otherwise has been unknown. Thus when the educated laity of the Italian towns discovered printer's ink, it found the medium preordained to its secular traditions. Thanks to the inkpot intellectual freedom became for a while a social fact. But the lean and hungry smell of ink has never pleased the nose of authority. So when authority came in, it ceased, and with it the Renaissance.

Although invented in Germany, the printing of pictures and books  
(Continued on page 22)

\*Mr. Ivins' descriptive article is so brilliant and inclusive that little could be added to it; accordingly it is reprinted here from the Museum "Bulletin."

# Notable Paintings in the Art Market

## PART II: MODERN EUROPEAN MASTERS

BEGUN at Christmas last year, this section for the illustration and an notation of important works of art in the hands of dealers is well on its way to become an annual holiday feature of THE ART NEWS. The introductory words of last December's section, which dealt with paintings by the old masters, spoke of the fact that this constituted one of the few opportunities for many noteworthy objects to find their way into the magazine in advance of their public exhibition or sale.

The resultant value to collectors and scholars obviously applies as strongly to the masters of the nineteenth and twentieth centuries. Hence the subject of this and the following pages: the modern European masters, from the Impressionists almost up to the present. The next topic will be the modern American masters.

No enlargement here upon the constant and continually increasing American popularity of modern French art is required, so that it will not be surprising to note that all but one of the accompanying fourteen paintings originate in France. It is not amiss to attribute the astonishingly high quality of these French paintings to the increasingly exacting standards of American taste and connoisseurship.

The most typical phases of Impressionism are well illustrated by both the *Pissarro Bords de Seine* and the *Sisley Le Loing, Environs de Moret* (illustrated on this page). The former, painted about 1866, is a large and important canvas which is about contemporary with Monet's first experiments in treating the landscape under different light conditions and indicates the insufficiently appreciated but subtly powerful effect Pissarro had on his contemporaries. The second is a later reflection of the early painting of prismatic color, a brilliant, sunny example by a master who built entirely in tones; it comes from the collection of the singer Faure who was painted by Manet.

Renoir's *Les Filles d'Auguste Holmes* (page 11) represents him in his greatest and most classical style in a large and important work which was one of the last group portraits he painted.

Degas' wonderful commentaries upon the life of his time are seen twice: in the enchanting documentary conversation-piece of *Mary Cassatt au Louvre* and the equally charming genre subject of *Petit*



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PISSARRO: "BORDS DE SEINE"

*Déjeuner au sortir du bain* (both, page 11). The former was painted about 1875-76 and was obviously retained by the artist as a personal souvenir, for it was not sold until the auction of his studio contents after his death in 1917. The latter, dated 1883, is a large and important work from the period in which Degas came to his full triumph in the delicate rendition of light and texture.

Cézanne is represented in two distinctly varied forms: the solid, structurally rendered *Portrait of*

*Madame Cézanne* (page 11) in which the full realization, that came in the late period, of human monumentality is so strongly conveyed that a reproduction of the picture seems to belie its small format—a height of only twenty-two inches; and the loosely, impetuously painted *Lutte d'Amour* that is so closely associated with the great *Bathers* series and seems to spring out of some deep kinship with the Giorgione and Titian.

Gauguin's *Idyl of Tahiti* (page 12), dated 1901, in the late period of his South Seas *oeuvre*, comes from the collection of the Phillips Memorial Gallery, Washington, and is an interesting combination of the usual qualities of the Tahitian figure pieces with a larger area devoted to landscape than usual.

The twentieth century comes in apace: the next two works are Picasso's *Femme au Bouquet* (page 13), painted in 1900, an epitome of his cubist period; and the twenty-four-years-later *Femme Endormie*, full of the revolutionary experiments in simplified line and symbolized movement characteristic of the latest and current phase of the great Hispano-French master.

Henri-Matisse's *Paysage d'Antibes* (page 12) is full of his rich Mediterranean color, nevertheless subordinated to his typical style of codifying linear values. Laurencin's *Dancing Girls* (page 13) is characteristic of her indefinable charm of painting personality rather than outer values. Rouault's *La Loge* (page 13) is a powerful and important work by this master who can see, compose and present modern life in the forceful, uncompromising terms of the mediaeval realist.

The single non-French work is by a distinguished Italian, Casorati. The painter of this *Girl at Table* (page 13) was recently honored by a prize at the Carnegie International.



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## Notable Paintings in the Art Market



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# *Notable Paintings in the Art Market*

CEZANNE:  
"LA LUTTE  
D'AMOUR"



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"IDYL OF  
TAHITI"



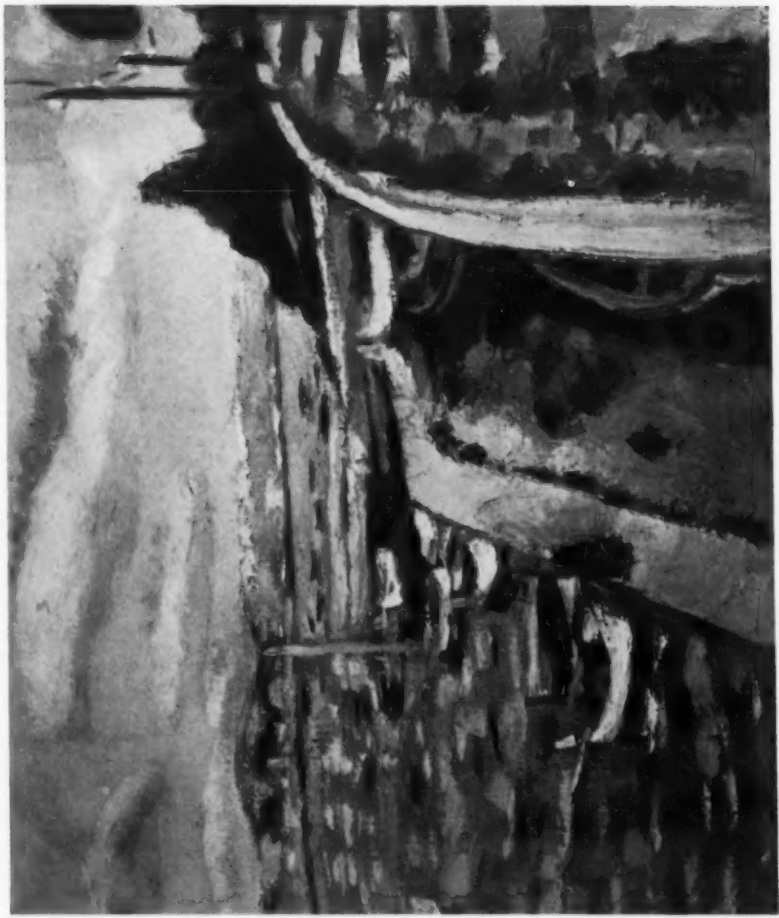
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PICASSO:  
"FEMME  
ENDORMIE"



IN THE POSSESSION OF THE VALENTINE GALLERY

MATISSE:  
"PAYSAGE  
D'ANTIBES"



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# *Notable Paintings in the Art Market*



IN THE POSSESSION OF THE PIERRE MATISSE GALLERY  
ROUAULT: "LA LOGE"



IN THE POSSESSION OF THE BIGNOU GALLERY  
PICASSO: "FEMME AU BOUQUET"



IN THE POSSESSION OF THE LILIENTHAL GALLERIES  
LAURENCIN: "DANCING GIRLS"



IN THE POSSESSION OF THE COMET ART GALLERY  
CASORATI: "GIRL AT TABLE"

# Art or Propaganda?

## *Problems of the Artists' Congress*

BY MARTHA DAVIDSON

THE third American Artists' Congress was launched this month with a concurrent exhibition which is being held at 550 Fifth Avenue. By both word and image the members have pledged themselves to combat the devitalizing forces of social reaction, exploitation and suppression. The title of the exhibition—"In Defense of World Democracy: Dedicated to the Peoples of Spain and China"—has the positive ring that is sincerely, dynamically and hysterically echoed in the paintings, drawings, prints and sculptures. Picture after picture aims its dart in defense of the victims of Fascist and imperialistic warfare and of the underprivileged worker throughout the world.

The pulse of a feverish society torn by the contradictory elements inherent in twentieth century civilization is felt beating in the work of artists who have denounced the isolation of the studio and the aesthetics of Bohemianism. The mad issue of modern warfare, the terrifying consequences of social maladjustment and the mournful aspects of desolation—these are the favored topics that are illustrated in the unequivocal terms of revolutionary art which affirms that "there is no essential difference between what they [the artists] have to say on the platform or what they express in their artistic media." There is a struggle for economic security in order to be able to live, for peace in order to be able to work, and for freedom in order to continue to foster a living culture, and to forewarn and thus to propagandize against the possible advent of such a cultural disintegration as made possible the exhibition of "degenerate" art in Germany this year.

The needs and aims of these artists clearly spring from present day conditions. To quarrel with their subject matter is to deny current events and to be blind to the forces that give rise to them. The quarrel is rather with the manner in which the subject matter is presented. The great task that faces the modern proselytizing artist is the integration of his literature with his plastic medium in an artistic language that has aesthetic value. The artists of Mexico, with Orozco as their leading genius, have resolved this problem magnificently in their murals and prints which, in contradistinction to easel paintings, are the legitimate vehicles of propaganda, each medium in its own way being available to a wide public. The province of the easel paint-



EXHIBITED AT THE AMERICAN ARTISTS' CONGRESS  
GWEN LUX' STYLIZED LYRICAL STATUE ENTITLED "SPANISH WIDOW"



EXHIBITED AT THE AMERICAN ARTISTS' CONGRESS  
"WAR AND THE IVORY-TOWERISTS," BY MERVIN JULES

ing, on the contrary, is primarily the home where it is used for decoration and consequently reaches only a limited number of individuals.

The problem of ultimate consumption, however, arises essentially from the easel painter's inability to coordinate his subject matter with his creative medium. For this consideration becomes extraneous when the artist solves the problem as brilliantly as Max Weber does in his dramatic version of *No Pasaran*, the outstanding canvas of the exhibition. Color, line, mass and pigment as the tools of representation lose none of their independent beauty. Weber, like a skillful actor, knows the power of reticence and the force of a climax that is drawn from a reservoir of emotion. This is a secret that has been discovered by few of the exhibitors. Again and again the canvases present the tragic scenes of refugees fleeing their besieged cities and bombarded homes, soldiers and civilians engaging in bloody combat, mothers mourning their slain, and landscapes marred by the disasters of war. Gory details are not spared but multiplied, and the element of shock is consciously used in order to elicit a reaction against the causes of destruction; instead, the reaction is generally directed against the crass realism of the paintings themselves. (Sympathetic understanding that is evoked largely by sympathy is rarely achieved.) Out of the host of agitated scenes that are as chaotic in their effect as in their presentation such paintings stand out for their quiet drama as Joe Jones' *American Garden*, Arnold Blanch's *Escape*, Miron Sokole's *Death in a Field*, Sol Wilson's *The Last Parade*. Dynamic drawings by Gropper and Zoltan Hecht avoid the obnoxious sentimentalism that is displayed in Lucile Blanch's *Fascist Victory* and Mary Johnson's *Painting*, both of which substitute hysteria for dialectics, emotionalism for reason.

Humor, although grim, is not absent in the exhibition and Adolf Dehn, Bruce Mitchell and Russell Limbach wittily ridicule the leaders of Fascism. Experiments with

(Continued on page 24)



# New Exhibitions of the Week

## AMERICAN ABORIGINAL TYPES ABLY DRAWN BY EBEN COMINS

INDIANS of North America, Mexico and Guatemala are the subject of an unusual exhibition of drawings by Eben Comins now at the Fifteen Gallery. With an eye to anthropological values as well as from an artistic point of view, Comins has drawn first the Negro with an American Indian strain shaping the face with marked Mongolian characteristics. In the second group are various types of the Mayan Indians of Mexico, descendants of the race of men who built the monuments of Yucatan. They range from the purest blooded Indians with profiles of astonishing delicacy, to a type of mountaineer who lives a life today which is practically primitive, and presents a countenance of considerable fierceness.

Three main types predominate in the Guatemalan Indians which Comins has drawn. They are faces of exceptional strength, and the artist has caught the essential characteristics of the Mongolian, Javanese and East Indian strains as they are evident in a score or more of these expressive, vigorous people. Most interesting in color harmony is *Three Men of Palopo*, a forthright, well organized study of the figures, conveying not only the racial characteristics in which he is particularly interested, but also the details of dress and accessories which add so vividly to a clear picture of their lives. J. L.

## INDIVIDUAL PAINTING BY FOUR ARTISTS

QUALITY and variety give distinction to the Boyer Galleries' December exhibition of selected paintings by four American artists. The virile expressionism that characterizes the heavily pigmented canvases of Burliuk is contrasted with the more introspective paintings by Harold Weston. While Burliuk tempers the passion of his colors and impasto with humor and a Russian folk *naïveté* that is borrowed by an extremely sophisticated technician, Weston weaves his strokes in direct harmony with his linear forms and, with the aid of a sinuous outline and a harmony of tones that are keyed according to the prevailing mood, he achieves an intensity that is latent and more pregnant with psychological implications than the genre scenes by Burliuk. *Corner of 4th Street and Bowery* is a fine example of Burliuk's ability to amplify the realism of a scene and to inject it with life by the inventions of his comic figures and expressive colors. A more decorative treatment of the streetscape is seen in Andrew Dasburg's *Taos Plaza*, for more than Burliuk or Weston, Dasburg is interested in the internal structure rather than in the emotional content of his paintings, and his flower still-life is an artistic arrangement of delicately colored objects that have the geometric substructure that forms the basis of all of this artist's work.

Gorky, the last artist to be mentioned of the four, has so personalized his art that the subjects of his compositions become merely the springboard of his improvisations. Natural aspects are sacrificed for the symphonic rearrangement of form, color and surfaces of unusual textural beauty. A self-portrait, painted in 1926, has the germs of the recent *Composition* and the intermediary nudes, for in this painting the representational exterior is beginning to disappear beneath a powerful framework. The nudes have the lyricism and the

reticent emotion of Braque's magnificent figures. The dynamic *Composition*, like similar abstractions by Picasso, has the pure beauty of organic inventions. It is this painting that recaptures on an abstract plane the emotionalism that Burliuk and Weston create in naturalistic configuration. M. D.

## SINTENIS CAPTURES THE ELUSIVE CHARM OF YOUNG ANIMALS

SMALL bronzes by Renée Sintenis, the German animal sculptress, are featured in the current exhibition of the Buchholz Gallery. A medley of almost three dozen young animals form a procession of the kingdom that springs from the artist's skillful fingers and acute observations. Alive, alert, resting or prancing, each little animal is typical of his kind, for the artist catches her subjects in such characteristic poses that titles become unnecessary; there is no doubt that the colt is resting, the goat attacking or the terrier begging. Their lithe forms are so conceived that they can be viewed from every possible angle without loss of expression—a difficult feat considering the structure of certain animals, like the horse, the ox and the deer, which are most advantageously and most completely described by the profile. By the opposition of parts of the body and by perfect balance Renée Sintenis makes a sculptural unit that invariably is complete within its own space.

Several figures of athletes, especially the study of the runner Nurmi in action, show how cleverly the artist can crystallize action and poise it in perfect balance. She has become increasingly concerned with movement and her recent bronzes are charged with electric vitality. Their decorative content, however, is contrasted with a self-portrait of 1936 which is a more profound and interiorized work of far greater quality. It has the artist's naturalistic predilection for tactile values and the light plays over the bronze surface which, however, retain the additive character of the clay modeling

and thus restricts any inartistic pictorialism.

Two animals executed in large size gain little by their increased volume for this artist has none of the monumental simplifications of plane and compactness of mass that typify the work of Aristide Maillol who, like Renée Sintenis, is represented in the exhibition by sculpture, drawings and prints. Only one figure and several light torso studies by the celebrated French artist are on display, but the seated nude which is most characteristic of Maillol's style is sufficient to contrast its robust convexities and enclosed form with the German artist's open figures and broken surfaces.

Maillol is better seen in the black and whites. M. D.

## CHINESE SUBJECTS IN A BLACK & WHITE SHOW BY HANDFORTH

RECENT prints and drawings by Thomas Handforth have been placed on view at the Hudson D. Walker Gallery. The influence of China, where this American artist had lived for some six or seven years before the tragic advent of war, is evidenced not only



EXHIBITED AT THE FIFTEEN GALLERY  
EBEN COMINS: "THREE MEN OF ATITAN, GUATEMALA"

in subject matter but in technique as well. While the 1934 etchings which describe the peaceful hustle and bustle on the Soochow Creek are dry and monotonous in tone, they nevertheless show the transition between the tight style of Handforth's earlier work and the broad handling of the lithographs which were executed this year.

Handforth uses lithography to simulate the luminous effects that are fortuitously produced in the Chinese rubbings of ancient stone reliefs, and with fine skill the artist has imitated the coloristic richness of the paper which is pressed into the depressions of the stone and then rubbed over the surface with ink. Handforth has also imitated the rhythmic contours of Chinese drawing. *Faggots* is unusually successful because it avoids both the decorative lightness and the overweening exoticism which the artist superimposes upon his Oriental subjects. M. D.

### LUIGI LUCIONI: A DRAUGHTSMAN OF RARE PRECISION

**F**EW painters can draw with their brush as dexterously and as meticulously as Luigi Lucioni. Only a remarkable technician could have executed the paintings which are currently on view at the Ferargil Galleries. For accuracy of detail and carefulness of workmanship Lucioni rivals even Peter Blume, the new master of minutiae. But the genesis of Lucioni's paintings is academic and his still-lives are orthodox compositions of objects whose shapes, colors and textures are reproduced with an astounding degree of photographic exactitude. Pewter, wool, feathers, wood and leather are the component elements in *Design of Textures*. There is no effort to abstract form or spirit from the objects that are represented. The same is true of the artist's portraits and landscapes. He does not hesitate to reproduce every hair on the arm and chest of one sitter nor does he attempt to alter a detail so distasteful as the glistening fingertips of another. Instead he is absorbed in the technical problems presented by such stuffs as velvets and lace.

It is when Lucioni turns to nature and paints the small views of Vermont that his concern with the tools of his craft is integrated with the natural charm of his subject. Lucioni revels in the pictures made by nature and once having selected one from her inexhaustible repertory he proceeds to record its different aspects completely, and with polished perfection. But when Lucioni's craftsmanship is applied to such a subject as *Two Willows* and *Pillars of Vermont*, which exemplifies the artist's predilection for green foregrounds and blue mountains in the distance, not only is the subject enjoyed for its inherent qualities but for the fine brushwork that adds that enviable painterly quality that is the product of a perfectly controlled medium. M. D.

### GALLIC TRIVIALITIES IN THE CHARMING PAINTINGS OF LAURENCIN

**A** SCORE of paintings at the Pierre Matisse Gallery mark the second appearance this season of Marie Laurencin, sophisticated painter of decorative trivialities and ephemeral wraiths. Most of the canvases are recent and this year's have become more brilliant

in color and less vitiated in form. *L'Île des Cygnes* and *Célimène* both profit by the new intensity in color and sharpening of outline and both attest in their chromatic chords the sensibilities of an artist to whom it should be quoted, "That's the theme! But vary it."

It has been the compliment of the critics to couple Marie Laurencin with femininity. Indeed her dryads and elfin creatures look as if they had magically sprung from a cosmetic kit, for their mouths are lipsticked, their cheeks rouged, their bodies dusted with powder and draped with diaphanous silks of rainbow hues. But it is slanderous and wholly perverse to suggest that femininity connotes frivolity and frailty. If we are to symbolize femininity by Marie Laurencin and these cosmetic concoctions what are we to consider to be emblemized by Käthe Kollwitz and her stirring revelations of humanity? It is a twentieth century conceit to call the French artist the apotheosis of femininity; it is an understatement to call the German artist less than the soul of womanhood. For Käthe Kollwitz cannot be called masculine nor her work the idle mirror of masculine endeavor. Thus the plane of achievement that has been denied the woman artist by those who set her stature by Marie Laurencin or Berthe Morisot, whose art springs from her male contemporaries, can be properly granted to Käthe Kollwitz. M. D.



EXHIBITED AT THE FERARGIL GALLERIES

METICULOUS CRAFTSMANSHIP IN LUIGI LUCIONI'S TRUTHFULLY RENDERED "PILLARS OF VERMONT"

### RHYTHMIC PAINTINGS OF NATURE BY MAX BERND-COHEN

**T**HE current show at the Charles Morgan Galleries consists of eighteen canvases by Max Bernd-Cohen. The structure and form of mountains are the basis of several of the paintings which seem most characteristic of his unaffected style. He creates a very genuine mood out of these simplified forms, in which one feels his sincerity and breadth of view. The rhythmic sweep and majesty of great mountain ranges, which often seem to dwarf the abilities of a too ambitious painter, are capably handled here. *Early Spring, Pennsylvania* is quite different in atmosphere, being a more realistic interpretation of landscape in which the play of light affords the painting depth and variety of interest. It has also the cheerful quality of folk art which *Pennsylvania* seems occasionally to inspire.

### NEW WORKS BY CHIRICO, HELLENIST OF MODERN PAINTING

**R**ECENT paintings and gouaches by De Chirico at the Julien Levy Gallery show some of the work which this artist has done since he has been living in New York. There is something discourag-



ing in the recurrence of the old patterns and symbols which lack the spontaneity and stimulating vigor which they had when they first appeared in his earlier work. One turns back to reproductions of paintings made in the twenties, and even in their limited black and white there is a composure, a sureness lacking in this work. Two self-portraits in the current show have vigor and clarity which make them stand out in the group, and give one a feeling of assurance that De Chirico is only passing through a stage from which he will emerge.

Also at this gallery is a group of designs for dancers by contemporary American easel painters. Paul Cadmus, Karl Free, Keith Martin and Charles Rain show not only costume drawings, but a painting and drawings or sculpture as well, to give an indication of their complete work. The result is an unusual exhibition by the artists who have collaborated so successfully with the Ballet Caravan. J. L.

### DRAMATIC PAINTING BY VLAMINCK, AN OUTSTANDING FRENCH CONTEMPORARY

VLAMINCK, rebel against the cosmopolitanism of the city and the dictatorship of the museum, discovered an affinitive theme



EXHIBITED AT THE LILIENFELD GALLERIES

IMPETUOUS BRUSHSTROKES IN A RARE VLAMINCK LANDSCAPE, "WIND IN THE REEDS"

for his paintings in rebellious nature and ever since he launched his career in 1903 with some tortured landscapes inspired by Van Gogh he has been creating variations that consistently embody the vitality and the impetuosity of the artist's personality. Vlaminck became one of the "wild beasts" and *Boat on the Seine*, which is included in the current exhibition at the Lilienfeld Galleries, still manifests the *fauve's* characteristic use of high keyed colors distributed in flat patterned areas and chained within a heavy dark outline. Another early composition, *River Through the Trees*, combines Cézanne's architectonic formulae with the colors of the *fauves* and, like the river scene, is painted with thin impasto.

Vlaminck's mature style is represented in a dozen recent canvases, each of which proclaims him to be the contemporary master of the village scene seen through the eyes of an epic poet. Colors are deepened, pigment thickened, and mood dramatized. There is never a static pause in Vlaminck's landscapes for, whether nature is explosive or becalmed, there is always an organic current of movement generated by the electric sweep of the brush or palette knife which leave behind a trail of liquid pigment. Vlaminck's snow scenes are famous but there is none to equal *Winter Twilight* which is included in the exhibition. The impulsive strokes which boldly construct the muddy snow, the village house and the little lonely figure that stalks the hill, are magnificently contrasted by the quiet, lowering sky

which is rendered in a broad mass of dull grey. In *High Tide*, on the contrary, the sea, the sky, and the rocks of the coast are orchestrated into one great dramatic crescendo of surging elements. *Wind in the Reeds* is another variation of a theme that is constantly revitalized by an extraordinary painter-poet. M. D.

### SALTY SCENES BY GRANT; NEW PRINTS BY WENGENROTH; BLENNER'S FLOWERS

THE waterfront and the sea itself figure in the watercolors by Gordon Grant which are now hanging at the Grand Central Galleries. How well this artist knows his subject is seen in the wide range of material from which he draws. An ordinary scene, using sailboats, a shoreline and a dock are painted with great delicacy in pastel colors, and one is conscious of a wealth of suggestion in the intimate way in which the scene is presented. *High Dune*, in the startling white of sand in the noonday sun, is brilliantly rendered. *Morning After Rain* describes the peace which prevails in a small harbor after a night of ravaging storm. Grant is an academic painter, who succeeds very often by the sheer force of knowing so well the material, which he presents with directness and honesty.

Six new prints by Stow Wengenroth exhibit his ability to work in the medium of black and white, and to render the varying textures of such variables as marsh grass, rock formations and the brilliant shadows which come and go in the foliage of trees. His talent for eliminating non-essentials gives to his work a strong sense of organization, and it is further enhanced by his outstanding skill in lithography.

At the Fifth Avenue Grand Central Galleries is an exhibition of the decorative flower paintings of Carle Blenner. Apple blossom and lilacs, pink and white dogwood and Canterbury bells in such profusion give one a nostalgic yearning in December for better days. J. L.

### SEEN IN THE GALLERIES: FOUR NEW EXHIBITIONS

THREE galleries in the vicinity of Washington Square are holding shows until the first of the year, of paintings, sculpture and ceramics at prices ranging from ten to fifty dollars. For the person whose interest lies in owning original works of art rather than prints or reproductions, these galleries are offering an opportunity which well repays a trip downtown. For in many cases they are not slight sketches which are on sale, but

significant examples of high quality.

Particularly is this true of the Christmas show at the Downtown Gallery, holding its eleventh annual exhibition. As usual Carl Walter's most recent ceramics are being shown, and the bowls, plates, vases and sculptures in his characteristic blue glaze are captivating in their imagination and originality of form. Here too, is a group of paintings by the younger American artists associated regularly with the gallery. Rainey Bennett, David Fredenthal, Stanford Fenelle and Jack Levine are represented by small but excellent examples of their work, which has frequently been discussed in these columns. The American Folk Art Gallery presents a small collection of still-life, portraits and landscape paintings together with the memorial scenes characteristic of nineteenth century painting in this country, all of these offered in the same price range.

At the Artists Gallery some thirty items are on view. Erle Loran, a newcomer to this gallery from California, shows two canvases, both of unusual stylistic interest. Lucy Hourdebaigt, who has exhibited here before only in a group show, presents *Gloomy Sunday*, an enchanting little study of an atmosphere known to almost everyone. James Lechay is represented by two street scenes of appealing color and Louis Schanker's delicate watercolors with their skeletal framework of sharply defined inked lines make an excellent show-

(Continued on page 21)

# ART THROUGHOUT AMERICA

## KANSAS CITY: GIFT OF AN IMPORTANT CANVAS BY KUHN

**T**HE JUGGLER by Walt Kuhn has been purchased from the Marie Harriman Gallery by the Friends of Art in Kansas City, for presentation to the William Rockhill Nelson Gallery. The canvas is twenty-five inches wide by thirty inches in height and shows the three-quarter figure of a white-faced juggler in blue shirt ready to throw the balls in the air. The nervous tension of an arduous career is written on his thin face and precise, mechanical hands. *The Juggler* was first shown in Kuhn's one man exhibition at the Marie Harriman Gallery in February, 1937, when it attracted much attention.

The Friends of Art was formed by a group of over two hundred leading citizens of Kansas City for the purpose of purchasing contemporary American paintings, and presenting them to the William Rockhill Nelson Gallery. A large bequest by the late Mr. Nelson, founder of the *Kansas City Star*, was made available to the Gallery in 1926. The terms of the bequest, however, provided exclusively for the acquisition of paintings by artists who had been dead for at least thirty years. To fill the gap for the purchase of contemporary American paintings the Friends of Art was organized. Paul Gardner, director of the William Rockhill Nelson Gallery, is also a member of the purchasing committee of the Friends of Art.

## CAMBRIDGE: NEAR EASTERN ART

**I**N RECOGNITION of the growing esteem for the Near Eastern arts, the Fogg Museum has recently assigned to them one of its principal galleries. Since this adjoins those of the Oriental arts, there is formed a group of five allied rooms which is one of the largest in the building.

In this gallery have been hung the Persian miniatures of both early and later periods, belonging to the Museum or its directors, which were the basis of its scholarly Persian exhibition recently held here during October. Here too is the Museum's best Persian pottery, collected by such connoisseurs as Dr. Denman W. Ross; also the admirable loans of Charles Bain Hoyt. Very unusual are his early Syrian glass and late Graeco-Roman ceramics. Special objects included are a Coptic stone hawk of the first to third century, a glazed terracotta lion from the excavations of Nuzi in Iraq, of 1500 B. C., and an amazingly delicate Sumerian head of about 2500 B. C.

Adjoining is an alcove which has been reserved for temporary exhibits of Oriental subjects. Here will be shown during the winter a series of Japanese prints. Each showing will remain for only two weeks and will present the work of one master, beginning with Kiyonobu, the pioneer of color in prints. During the winter such a series will gradually disclose the Fogg's wealth in this field, contained in the Denman W. Ross group—small but chosen with his rare taste, and the Duel Collection, which holds in its four thousand prints treasures as yet scarcely known. The exhibition of these works offers an unexcelled opportunity for comparative study and appreciation to layman and connoisseur alike.

## DENVER: RECENT EXHIBITIONS AND TWO NEW ACCESSIONS

**A**RTISTIC interest in Denver has been much stimulated by the series of exhibitions held here during the past month, which have presented a variety of themes and subjects to the public. The November show at Chappell House was devoted to the work of the craftsmen of the Lower Americas and consisted of a remarkable collection of textiles lent by the New York Museum of Natural History, supplemented by a group of potteries and stone carvings from Peru and other sections of South and Central America. The extreme fineness of the Peruvian textile weaves, as compared to any other known form of cloth, is always a subject of amazement. Admirable too is the skill evinced by these primitive peoples in the molding and baking of pottery, and the remarkable sense of sculptural form shown in their carvings. Particularly striking among the latter was a crouching human figure hewn from coarse black lava and two stone corn grinding trays carved in the likeness of jaguars.

Simultaneously, an exhibition of lithographs by Ernest Fiene was of interest for the fine quality of their print making. Outstanding among these were a series of New York scenes in which the city's skyline has been abstracted into a dynamic pattern. Other prints notable for their delicacy and charm were the two color lithographs of flowers and the artist's versions of New England landscape and architecture.

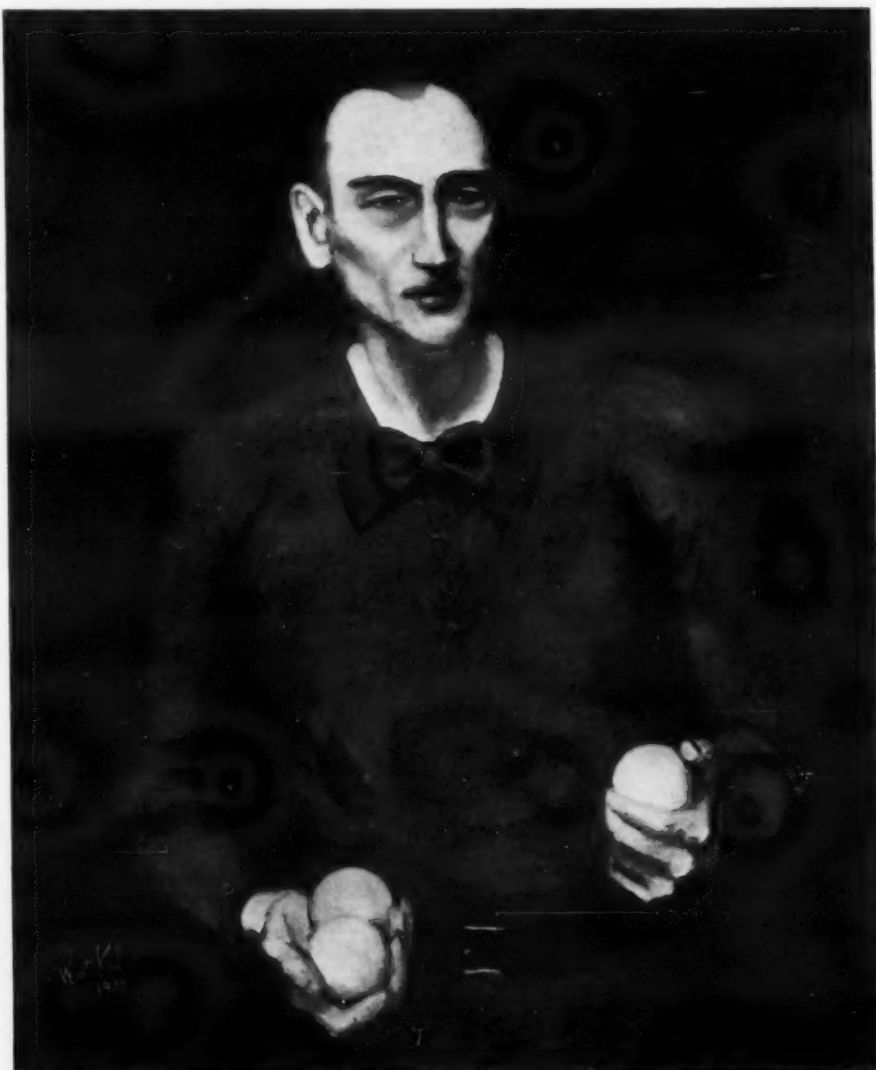
The current exhibition at Chappell House consists of oils by Russell Cowles, an artist whose work is being circulated in various museums throughout the country. Pictorially lucid, there is a directness about Cowles' painting which is thoroughly satisfying. Pattern and texture are handled with enjoyment and subject matter is uncomplicated by intellectual or psychological overtones, being generally studies of bathers or landscapes with figures or animals.

Further news in the art life of Denver is that of the addition of two important canvases to the Dill Collection.

The first of these is a Forain ballet sketch entitled *In the Wings of the Opera*, formerly in the de Courcelles Collection and exhibited by the Société des Amis du Louvre in 1936. Swift characterization and biting satire distinguish this work, which is thinly and deftly executed in the pastel tones so often used in similar subjects by Degas. The second accession is *Church at Montmagny* by Utrillo, an exceptionally fine example of the painter's early white period. Utrillo's varying technique in the application of paint is particularly evident in this work. The canvas was acquired from the Marie Harriman Gallery and is an important addition to the Museum's contemporary French collection.

## WASHINGTON: SPORTING PAINTINGS AT A NEW MODERN GALLERY

**I**T IS appropriate that Washington's newly opened affiliate of the Museum of Modern Art should have selected sporting paintings ranging from the eighteenth to the twentieth centuries as the theme



PRESENTED BY THE KANSAS CITY FRIENDS OF ART TO THE WILLIAM ROCKHILL NELSON GALLERY  
"THE JUGGLER," BY WALT KUHN, A STUDY IN BRILLIANT COLOR



of its second exhibition. The proximity of the hunting communities of Maryland and Virginia not only insures the public's interest in the show, but also offers a large selection of works of this nature in private ownership from which the Washington Gallery has been able to choose the examples of sporting art that are now on view.

The sixty canvases and occasional pieces of sculpture include work of such famous men as John Frederick Herring, James Seymour, Henry Alken, J. E. Ferneley, Benjamin Marshall and J. N. Sartorius, all representing the period when, as the popular diversion of the fashionable world, fox hunting and racing first enjoyed their heyday.

The traditions of sporting painting in England are actually rooted in the seventeenth century when various foreign influences were introduced through Dutch and Flemish artists such as Peter Tillemans, John van Wyck and the famous Sartorius family from Nuremberg, which boasted a sporting painter in each of four generations. Based on these important Netherlands traditions, landscape painting, used as a background in hunting or racing scenes, received its first impetus in England due to the popularity of this art.

One of the earliest paintings on view is by James Seymour, a picturesque rake, sportsman and artist whom his contemporaries describe as "unequalled in drawing a horse." His spirited, sometimes undisciplined style is well shown in *Flying Childers*, lent by the



LENT BY THE JOHN LEVY GALLERIES TO THE MUSEUM OF MODERN ART, WASHINGTON  
"SILKS AND SATINS OF THE TURF," BY BEN HERRING, XVIII CENTURY RACING SCENE

Newhouse Galleries. Of the great Ferneley, the pupil of Benjamin Marshall, who executed commissions for the most distinguished patrons at Melton Mowbray—a name which still represents the epitome of the fox hunting tradition—there are a set of four hunting paintings, a *Man with a Greyhound*, *George Freer of Enderby* and the portrait of *H. H. Hungerford, Esq*

Marshall himself is shown in four riding and shooting subjects.

Of special interest in this country is John Herring, who, though an English artist, was of American descent. Herring for four years drove the famous stage coach known as "The York and London Highflyer" during which time he intermittently studied art with Abraham Cooper. His knowledge and love of horses is immediately apparent in his work, examples of which are in many galleries throughout the British Isles. For this show the Museum of Modern Art Gallery has been lent his portrait of the famous thoroughbred, *Mathilda, Winner of the Great St. Leger, 1827*.

Late nineteenth century and modern artists who have contributed to the documentation of sport include the names of Degas, Lee Townsend, Raoul Dufy and Percival Rosseau, the American animal painter who died recently. Fishing, shooting, a small wrestling sculpture by Cecil Howard, and portraits of distinguished sporting figures vary the subject matter of an entertaining show.

Among the private lenders to the exhibition are Mr. Ambrose Clark, Mrs. B. F. Jones, Mr. Paul Mellon, Mr. Anthony Bliss, Mr.

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CLODION: "BACCHANTES  
AND SATYR," BRONZE

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and Mrs. Dwight W. Davis, Mr. Harry Peters, Mr. Leiter, Mr. Arthur Vernay, Mr. F. T. Bedford, Mr. William C. Langley, Mr. Andrew Sage, and Mr. Metcalf.

### CHICAGO: PROMINENT AMERICANS IN A SCULPTURE SHOW

SIXTY pieces of sculpture form an all-American exhibition which is now on view at the Art Institute of Chicago. Among them is shown the work of such well-known men as Jacob Epstein, Alexander Archipenko, Stirling Calder, Allan Clark, C. Paul Jennewein and Heinz Warneke, followed by a distinguished showing of Chicago sculptors. While Gallery G-53 contains only examples of plastic art, the other painting galleries also have important pieces placed in them and on decorative wood brackets on the walls. An unusual small fountain piece, a bronze triton, by Jennewein, occupies the center of one of these. A torso by Clifton E. Adams is a work of finished craftsmanship, much resembling the prize winning *Venus in Red Cherry*, by Carl Hallsthammar, exhibited here a year ago. Stirling Calder's three-quarter length blue bronze portrait of the late George Bellows attracts much attention. The figure in nude to the waist, and the pose, with the right hand clutching a brush, suggests that the famous painter is deeply engrossed in his work. Jacob Epstein exhibits a *Head of a Girl* in bronze, which is lent by Mr. and Mrs. Howard Young, of New York. Stuart Benson won Honorable Mention for his *Head of a Provincial Peasant*.

### ROCHESTER: GIFT OF A CLODION BRONZE DANCING GROUP

THE permanent collection of the Rochester Memorial Art Gallery has been greatly enriched this month through the addition of an important bronze *Bacchantes and Satyr*, by Clodion—the gift of Mrs. James C. Rogerson of New York in memory of her sister, Mrs. Ruth Averell Meigs.

Clodion, like his contemporary, Houdon, a pupil of Pigalle, studied in Rome—later returning to Paris where he soon established himself as one of the most prolific sculptors of his time. Although he did much serious work, he is best known for his delightful small bacchante subjects of which the Gallery's latest acquisition is an excellent example. The bronze, signed "Clodion 1763," is one of his early but very characteristic works, and one that he frequently repeated in later years in other media and dimensions. It portrays two charming nymph figures, dancing and gaily strumming a tambourine, while a small satyr dances at their side. In the amazing suppleness of the modeling, in the finely grouped composition and the spirited crispness of the detail work, Clodion and the eighteenth century spirit are represented at their best.

Mrs. Rogerson and her brother, William Holt Averell, have also presented the Gallery in memory of their mother, Mary Blossom Buell Averell, with a painting by William Frederick de Haas,

(Continued on page 23)



## New Exhibitions of the Week

(Continued from page 17)

ing in an unusually attractive group of paintings, which are first and foremost easy to live with.

The Art Mart, which opened recently, presents two rooms of paintings by artists less well known. A series by B. Ganz is outstanding in this exhibition. Here is an artist who paints children at work and at play with as much gusto as though he were one of them. He shows also a few landscapes which indicate that he has an eye for color and a good sense of how to dispose the elements of his designs upon a canvas.

**G**EORGE GERSHWIN as a painter is revealed posthumously at the Marie Harriman Gallery. The celebrated composer, who died suddenly this summer at the age of thirty-eight, became earnestly interested in the plastic arts when he began collecting modern paintings in 1927. He discovered the fundamental relationship between music and painting and for almost seven years before his untimely death he turned to the plastic medium in an effort to find another form for his creative impulse. The paintings, drawings and watercolors on display show the development that took place during the short period of study and two portraits, one of Arnold Schoenberg and the other of Jerome Kern, both painted this year, are so broad in style, vital in spirit and structurally modeled that one is led to speculate on the career of Gershwin, the painter, had he lived long enough to fulfill his new plans. For so seriously did he regard his new craft that he had decided to exchange his muse for another and to devote his entire time to painting after his first important public appearance which was scheduled for 1938.

Though the hesitations of a neophyte are apparent in this work, though there is little of the individuality that characterized the artist's popular musical compositions, there is nevertheless a consistent evidence of an innate artistry that instinctively sorts the false note from the harmonious. Gershwin's instructor was his cousin, Henry Botkin, whose paintings were exhibited in this Gallery last season. The influence of his teacher, however, was apparently slighter than the influence of Matisse, who inspired drawings of lyrical linearity, or of Cézanne, who supplied the model for his sensitively rendered watercolors of still-lives.

**T**HE group of watercolors by Betty Pierson-Parsons at the Midtown Galleries records her impressions in the Catskills, on the waterfront at Newport, and other localities where she has been in the last year. In her New York exhibition of last season one of the outstanding paintings caught, with a very sure sense of atmospheric values, the individual quality of an old white house standing in a grove of trees. Again this year this artist's flair for conveying what, for want of a better term, may be called the personality which clings to certain old buildings, is evident. Particularly appealing is *Ware-house, Alexandria*, a high, rather well-proportioned building of ancient, rosy brick. *Bar Harbor House*, by a successful distortion of lines, is charmingly set forth. *House Near Syracuse*, an old frame building, sagging from ridge pole to foundation, is presented in its battered, weatherbeaten state, old blue blinds hanging insecurely, and looking at it, one is reminded of Van Gogh's *Bedroom at Arles*, with its wellworn imprint of human life. Gasoline stations, bridges and sailboats are breezily described in a show which is strong in local color.

**A**T THE Montross Gallery there is a showing of paintings by Alice Hirsh, whose memorial exhibition was held last season at the Morton Galleries. New York City is the central topic of the larger canvases which are a series of impressions made upon an observant artist who delighted in views of the city's rivers, streets and parks. The artist was obviously attracted by the busy activity of the metropolis and by the heavy atmosphere which penetrates and diffuses three dimensional form. To describe the fluctuating effects of light and air, snow and rain, the artist turned to the technique and the palette of the Impressionists. But in one of her last paintings, *Bridges over East River*, painted in 1935, the year of her death, Alice Hirsh began to eliminate the pastel tones of her earlier work and there is new strength in the drawing which is firmer and in the forms which are more solid. Several of the vignettes of Spain, Normandy, California and other parts visited by the artist, are charming products of a slight talent.

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**View of Renaissance Prints***(Continued from page 9)*

had to cross the Alps to find its broad extension of use and purpose. Unlike any of the northern countries, Italy already had a modern speech and a modern literature. In its cities philosophy, science, medicine, the classics, art flourished as nowhere else, and there they all turned to the printing press for the furtherance of their various ends. Also, significantly, so did party politics. Just as the Italians discovered that the printed book provided an easy means for the reproduction of cultural and scientific texts, so they discovered that the printed picture was a means for the reproduction and vulgarization of paintings, sculpture, and architecture. Had it not been for the printed picture the intellectual life of Italy in the fifteenth and sixteenth centuries would have been far different from what it was, and the northern Renaissance could not have taken its peculiar forms had not Italian prints and illustrations provided the necessary patterns for provincial imitation and that misunderstanding which passes as creation.

Much has been written about the histories of ideas, but small attention has been given to their shaping by the media of their statement and communication. By an unbroken convention the histories of the printed picture have been limited to origins and rare artistic triumphs. For this reason the great role of that picture in the history of thought has been misunderstood and disregarded.

To escape vicious circles (i. e. tautologies), verbal and other conventional definitions of shapes and forms must ultimately be based upon undefined elements and relations. But these undefined bases of definition must be recognizable, and their recognition can only come about through some method of pointing at actual things. The Renaissance Italians had much to point at. It had long been known that pointing could be done with pictures. The trouble with drawn or painted pictures, however, was that each was unique and so incapable of exact duplication that the result of a series of copies was certain misrepresentation. According to Pliny it was this that caused ancient Greek botanists to give up the attempt to illustrate their books. The Italians of the Renaissance realized that the printed picture was an invariant pictorial symbol that did not change its meaning in the course of repetition. With its aid precisely the same pictorial statement of fact could be put simultaneously in the hands of many different men in many different places. This meant that the picture had finally come to resemble the word in its facility of reproduction — and that as illustration it could provide the means of recognition of the verbally indefinable bases of verbal definition and description. Especially as combined with the Italian fifteenth-century invention of an adequate mathematical scheme of perspective rendering, it marks one of the crucial events in all the long history of the statement and communication of ideas. The part it has played in making possible the subsequent development of scientific, technical, and artistic knowledge and endeavor has been incalculable, for it is essential to the recognitions of similarity and dissimilarity upon which those things are based.

Book illustration as a mechanical process began in Germany, but its intellectual content was puerile until the first illustrated book was printed in Italy. That book, the Roman *Turrecremata* of 1467 (of which the second edition, containing the same woodcuts, is included in the exhibition), opened and closed with the significant statement that its pictures were representations of a specified group of monumental wall decorations; that is, the statement that they were pictures of precisely identified and located existing objects. Here the printed picture first appeared as a means to immediately sensuous (as distinct from verbally abstract) definition. The second illustrated book printed in Italy, the Verona *Valturius* of 1472, contained the first precisely duplicable pictures of machinery. Its publication was thus one of the greatest events in all the long history of technology. In the *Valturius* the precisely duplicable pictorial symbol for the first time became a definition instead of a thing that had to be defined. Its modern analogues are those blue prints of descriptive-geometrical drawings upon which all engineering is now predicated. The earliest printed maps were in the Bolognese *Ptolemy* of 1477. The earliest illustrated book on botany was the Roman *Pseudo-Apuleius* of about 1483 or 1484. The earliest reproductions of classical antiquities may be the illustrations in the Roman *Barbieri* of 1482. The earliest piece of three-color printing is to be found in a book of astronomy, the Venetian *Sacrobosco* of 1485, in which it was introduced not as decoration but to make a diagram more easily understandable. The first illustrated treatise on architecture was the



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Venetian *Vitruvius* of 1511. The first book on handwriting and the forms of written letters was the Venetian *Fanti* of 1514. The earliest set of anatomical plates was the *Tabulae Sex* of Vesalius and John of Calcar, printed at Venice in 1538 (represented in the exhibition by a facsimile of one of the two known copies). For long after 1470 no city and few countries could compete with Venice in the number, variety, and intellectual interest of the books, plain and illustrated, that flowed from its presses. In two years its first two printers issued more classical texts than did all the German printers of the fifteenth century. More than half the medical and scientific books of that century were printed in Italy, and most of them at Venice. The Florentines were the first to discover the use in politics of illustrated pamphlets, the first to print a popular or an illustrated arithmetic, and the first to issue cheap or illustrated librettos or plays in a modern tongue.

As elsewhere, the earliest history of the printed picture in Italy is lost in mystery and fable. The few early prints that have survived show, however, that even in its beginnings the Italian printed picture was produced in the ambience of a great artistic and cultural tradition. If for the most part its practitioners were minor men, they lived and worked under the influence of major artists and exhibit familiarity with monumental art. The first great men to make prints with their own hands were two Italians, Pollaiuolo and Mantegna, and the drawings of the latter were the earliest to be reproduced in quantity by other engravers. Having been, except on rare occasion, the handmaiden of other arts and sciences, the Italian print never developed the sterile, dandiacal insistence upon its own calligraphy that marks so much of northern work. Always its end was the conveyance of information or design rather than any virtuosity of the tool—it came out of the studio rather than the goldsmith's shop. In its emphasis upon design it followed closely the developments in the major schools of art, subordinating the elaboration of its craft to their pictorial requirements. The Italian print reached its apogee, perhaps, precisely in those things in which it made the greatest sacrifices of its skill of hand to the exigencies of design, the great woodcuts, such as Titian's *Pharaoh Crossing the Red Sea* and the chiaroscuros of the second quarter of the sixteenth century. The Roman school of engravers, at the head of which was Marcantonio, translated Raphael freely on the copper, and their prints, traveling abroad, imposed the Raphaelesque design upon the world. Parmigiano was the first etcher to sketch freely and not calligraphically upon the plate. The publications of the Italian print dealers and publishers of illustrated books made the classical remains and the architectural developments of them by the Renaissance artists an essential part of the cultural heritage of Europe.

The Italian printed picture was the central aqueduct that gathered together the waters of the artistic and intellectual Renaissance and put them into world circulation. Whoever would really know that Renaissance must therefore know these prints and illustrated books.

### Art Throughout America

(Continued from page 20)

Dutch-born American landscapist who came to this country toward the end of the last century. The canvas, a marine subject, is painted in the rich, heavy impasto of the nineteenth century "tonal" school and is an excellent example of an important phase in the Gallery's collection of American paintings.

### NEW YORK: MUSEUM OF LIVING ART: NEW ACCESSIONS; METROPOLITAN TRUSTEES

THE New York University Museum of Living Art, the first and reputedly the finest collection of twentieth century paintings in America, has just celebrated its tenth anniversary by the acquisition for its permanent collections of six new works by contemporary artists. These new accessions are two still-lives by Juan Gris, a distinguished Spanish exponent of the School of Paris, and four works by Americans consisting of a non-objective bas-relief by Gertrude Green and abstractions in oil by George K. L. Morris, R. D. Turnbull and John Xceron.

THE Metropolitan Museum of Art announces the election of three new members of the Board of Trustees, at the last monthly meeting held on December 20. The new members are Harry Payne Bingham, Vanderbilt Webb and Arnold Whitridge.

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## The Art News of London

THE assembling of an unusually fine selection of Renaissance paintings, and art objects of all descriptions and their informal presentation, similar in manner to that of a private house, is the task that has been undertaken by the Burlington Fine Arts Club who have recently opened their winter exhibition, the upper gallery of the Club building lending itself most successfully to this purpose. The position of honor over the fireplace has been reserved for the splendid *Portrait of a Young Man*, an example of Venetian painting which has been ascribed to Giorgione, but which is at present identified under the name of the Temple-Newton Titian. Particularly well arranged from an historical point of view is an alcove which contains the richly decorated suit of armor of Henri II, placed against a French sixteenth century tapestry of the School of Fontainebleau representing Diana hunting. Of the two small Clouet portraits nearby, one also shows this same monarch wearing the very suit of armor exhibited. The impression of the period is further carried out by two Spanish seventeenth century armchairs covered with crimson velvet and gold appliqué. Other interesting displays include a case containing examples of Spanish luster ware and Limoges enamels, near which may be seen a *Portrait of Gregory Martin* of French or English school, Jan Mindjin's fantastic *The Harrowing of Hell* and *The Meeting of a Bishop and a Queen* by the Brussels Master of St. Gudule.

AMONG the most recent accessions of the Victoria and Albert Museum are twelve gold rings from the Guilhou Collection which were recently sold at Messrs. Sotheby's and are objects of great interest and rarity. Ranging in date from the fifth to the fifteenth century, the earliest of these is a Christian signet ring engraved with a man's head and the inscription *Peregrine Vivas*. Two fine Byzantine marriage rings are from the seventh century, while of contemporary or slightly earlier period is a Merovingian ring with a filagree bezel. Garnets and pearls decorate the Carolingian specimens and an eleventh century example is inscribed with a prayer in Greek.

A further accession is the purchase of a decorative panel of wall paper from the original *Psyche* set issued by Dufour of Paris in 1817. It shows *Psyche at the Bath* and is a panel six by eight feet executed in *grisaille*, a sepia print of the same also being known. *The Flight into Egypt*, a plaque of Limoges enamel, is an important addition to the Museum's collections of this rare art. This is by Jean Pernicaud II and is executed in a greyish-like monochrome, giving the effect of moonlight. A Chinese earthenware figure of Ta Mo, slightly under life size, has further been presented to the Museum by Messrs. Sparks and Company. 1484, the date it bears, is valuable in the chronological identification of similar specimens. Valuable English furniture of the eighteenth century is a prized contribution from other sources.

THE recent cleaning and restoring of a man's portrait in the Christ Church Collection removes any existing doubt as to its being a fine example of the early work of Tintoretto, painted in his first, Titianesque manner. So disfiguring had been the accretions of dirt on this canvas that the figure was scarcely visible and the work was declared to be, at best, an undistinguished example of the master. The figure at present stands forth with an incisiveness that is remarkable. A technical point of interest is the fact that in this work Tintoretto painted in light tones on a dark ground, the reverse of his usual procedure for a portrait.

### Art or Propaganda ?

(Continued from page 14)

form are also evident and, among others, there are abstractions by Haupt whose *Spanish Reaper* is a macabre essay in the style of Klee and by Eugene Morley whose genuinely decorative *Hurricane* derives from Lurçat.

Only a few pieces of sculpture are exhibited. Glickman's *War Victims* is perhaps more related to the topic of the exhibition than Glicenstein's *To the Spanish Woman* and Gwen Lux's *Spanish Widow* which generalize beyond the specific title. But the honors go to Gwen Lux's sculpture for the purity of its simplifications and the lyricism of its fluid contours and attenuated forms. Can there be some direct connection between the success of this sculpture and the absence of propagandist content?

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GALLERY	EXHIBITION	DURATION
A. C. A., 52 W. 8.	Tromka: Paintings, Dec. 26-Jan. 8	
American Academy, 633 W. 155.	Vedder: Memorial Show, to April 3	
American Artists' Congress, 550 Fifth.	Second Annual Exhibition, to Dec. 30	
American Place, 509 Madison.	O'Keeffe: Paintings, Dec. 27-Feb. 11	
Architectural League, 115 E. 40.	Schusler: Photographs, Dec. 27-Jan. 8	
Arden, 460 Park	Tapestries; Contemporary Needlework, Dec. 29-Jan. 15	
Argent, 42 W. 57	Larkin; Macready: Paintings, Dec. 27-Jan. 9	
Artists, 33 W. 8.	Group Show: Paintings, to Jan. 1	
Art Mart, 412 Sixth.	Small Paintings, to Jan. 1	
Art Students' League, 215 W. 57.	Board Members: Paintings, Dec. 27-Jan. 7	
Babcock, 38 E. 57.	American Paintings, to Dec. 31	
Barbizon-Plaza, 101 W. 58.	Joseph Holenbeck: Paintings, Dec. 27-Jan. 15	
Boyer, 69 E. 57.	Contemporary Americans: Paintings, to Dec. 31	
Brooklyn Museum	Contemporary Silver, to Jan. 23	
Brummer, 53 E. 57.	François Pompon: Sculpture, to Dec. 31	
Buchholz, 3 W. 46.	Maillol; Sintenis: Sculpture, to Dec. 30	
Carstairs, 11 E. 57.	Louis Legrand: Pastels, to Dec. 31	
	Cecil Beaton: Drawings, Photographs, to Dec. 31	
Columbia University	Paintings of New York City, to Dec. 31	
Comet, 10 E. 52.	Contemporary Italian Paintings, to Dec. 28	
Contemporary Arts, 38 W. 57th.	Liza Monk: Sculpture, Dec. 27-Jan. 15	
Delphic Studios, 44 W. 56.	An American Group: Paintings, to Jan. 3	
	Stoller: Sculpture, to Dec. 31	
Downtown, 113 W. 13.	Christmas Paintings, Sculpture, Ceramics, to Dec. 31	
Durand-Ruel, 12 E. 57.	XIX and XX Century Paintings, to Dec. 31	
Federal Art, 225 W. 57.	Paintings and Sculpture by Children, to Jan. 8	
Ferargil, 63 E. 57	Lowrie; Hopkinson: Paintings, Dec. 29-Jan. 16	
	Luigi Lucioni: Paintings, to Dec. 29	
Fifteen, 37 W. 57.	Charles Aiken: Paintings, Dec. 27-Jan. 8	
Findlay, 8 E. 57.	Angel; Douthat: Paintings, to Dec. 31	
French Art, 51 E. 57.	Modern French Paintings, to Dec. 31	
Freund, 50 E. 57.	Fayum Paintings, to Dec. 31	
Grand Central, 15 Vanderbilt	Gordon Grant: Paintings, to Dec. 31	
Grand Central, 1 E. 51.	American Paintings, to Jan. 3	
Harriman, 63 E. 57.	George Gershwin: Paintings, to Jan. 1	
Harlow, 620 Fifth	Dwight Shepler: Paintings, to Dec. 31	
International Art, 310 Riverside	Parks and Playgrounds, to Jan. 2	
Keppel, 71 E. 57.	George "Pop" Hart: Watercolors, to Dec. 31	
Kleemann, 38 E. 57.	Voiceske: Prints, to Dec. 31	
Knoedler, 14 E. 57.	Francesco de' Franceschi: Altarpiece, to Jan. 10	
Kraushaar, 730 Fifth	Nan Watson: Paintings, to Dec. 31	
John Levy, 1 E. 57.	XVIII Century Paintings, to Jan. 1	
Julien Levy, 15 E. 57.	De Chirico: Paintings, to Dec. 31	
Lilienfeld, 21 E. 57.	Vlaminck: Paintings, to Jan. 30	
Macbeth, 11 E. 57.	Paintings by "The Eight," Dec. 28-Jan. 17	
Matisse, 51 E. 57.	Laurencin: Paintings, to Dec. 31	
Mayer, 41 E. 57.	Contemporary Prints; Antique Porcelains, to Jan. 10	
McMillen, 148 E. 55.	Italian Furniture, to Jan. 1	
Metropolitan Museum of Art	Renaissance Prints, to Feb. 28	
	American XVIII Century Rooms, Dec. 28-Feb. 1	
Metropolitan, 27 W. 57.	Czedeckowski: Paintings, to Jan. 1	
Midtown, 605 Madison.	Kraemer: Paintings, to Jan. 3	
Milch, 108 W. 57.	Lester Field: Watercolors, to Jan. 3	
Montross, 758 Fifth	Alice Hirsch: Paintings, to Dec. 31	
Morgan, 106 E. 57.	Watercolors, Lithographs, to Jan. 15	
Morgan Library, 29 E. 36.	English XIX Century Manuscripts, to Jan. 31	
Morton, 130 W. 57.	Louise Kutchin: Paintings, to Jan. 1	
Municipal, 3 E. 67.	Group Show: Paintings, Sculpture, to Jan. 3	
Museum of Modern Art, 14 W. 49.	New Acquisitions; Films, to Jan. 31	
Museum of the City of New York	Cartoons from "Puck," to Jan. 3	
Neumann, 509 Madison	A Christian Exhibition of Paintings, to Dec. 31	
Newhouse, 5 E. 57.	Angna Enters: Drawings, to Dec. 31	
New School For Social Research, 66 W. 12.	Mackey: Drawings, to Jan. 2	
Newton, 11 E. 57.	Christmas Prints, to Dec. 31	
New York Public Library	Century of Prints, to Mar. 31	
	Alphonse Legros: Prints, to Feb. 1	
Nierendorf, 21 E. 57.	Kandinsky; Klee; Feininger: Paintings, to Dec. 31	
Park, 48 E. 50.	Molarsky: Paintings, to Dec. 31	
Passedoit, 121 E. 57.	Group Show: Sculpture, to Jan. 1	
Perls, 32 E. 58.	Modern French Paintings, to Dec. 31	
Rehn, 683 Fifth	Henry Varnum Poor: Paintings, to Dec. 31	
Reinhardt, 730 Fifth	Kanelba: Paintings, to Dec. 31	
Rockefeller Center, 610 Fifth	The Dance: Paintings, Sculpture, to Jan. 1	
	Louise N. Grace: Paintings, to Jan. 4	
Schaeffer, 61 E. 57.	Old and Modern Masters, to Jan. 1	
Schwartz, 507 Madison	Wayne Davis; Frank Smith: Paintings, to Dec. 31	
Seligmann, 3 E. 51.	Horst: Photographs; de la Morinière: Shells, to Dec. 31	
Serner, 9 E. 57.	Savai; Radenkovitch: Paintings, to Dec. 31	
Studio Guild, 730 Fifth	Adolph; Buchanan; Gardner: Paintings, to Jan. 1	
Sullivan, 460 Park	Modern French Paintings; Sculpture, to Jan. 4	
Town Hall, 123 W. 43.	Group Show: Paintings, to Dec. 31	
Tricker, 19 W. 57.	Group Show: Paintings, to Jan. 3	
Uptown, 249 W. End.	Group Show: Paintings, to Jan. 31	
Valentine, 16 E. 57.	Helion: Paintings, Dec. 27-Jan. 15	
Walker, 108 E. 57.	Theodore Czebotar: Paintings, to Jan. 8	
Wildenstein, 19 E. 64.	David-Weill Collection, to Jan. 1	
H. D. Walker, 38 E. 57.	Thomas Handforth: Prints, to Dec. 31	
Westermann, 24 W. 48.	American and European Paintings, to Jan. 1	
Weyhe, 794 Lexington	Prints for the Holidays, to Dec. 31	
Whitney Museum, 10 W. 8.	Demuth: Memorial Exhibition, to Jan. 16	
Wildenstein, 19 E. 64.	David-Weill Collection, to Jan. 1	

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From Schmitt Brothers comes this walnut table made in the time of William and Mary, circa 1680. The marquetry top is of oysterwood walnut, veneered in a geometrical pattern of circles and segments; the turned legs are shaped in single spirals.



Originally used for a side table, this William and Mary walnut table is from Edwards and Sons, London. The marquetry frieze, subsequently veneered across the back, converted it into a table suitable for use in the center of a room.



The refectory table from Acton Surgey, London; is of oak and was made in England circa 1635. Elizabethan tables of this type had only four legs, but the long connecting stretchers that appeared in the later era necessitated six legs.



Made circa 1630, the oak table from Mallett and Son, London, dates from the reign of Charles I. This was probably used to support a credence, a piece of furniture which dates from the fifteenth century.



French and Company contribute the center table with X-shaped stretchers illustrated at the right. It is a typical piece of the late seventeenth century in England; the design in marquetry is delicate and elaborate.



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